THE ILLUMINATED CALENDAR

1845



LONDON
Longman & Co.

Deſcription of the Illuminated Calendar,

Copied from the Hours of Anne of Brittany.

"The Hours of Anne of Brittany" is a magnificent prayer book preſerved in the Bibliotheque Royale of Paris. This ſplendid work, of handſome quarto ſize, commences with a beautiful Calendar, executed in body colour in the fineſt ſtyle of miniature painting of the period. Each ſubject occupies an entire page, with the exception of the tablet in the centre of the picture, which contains a portion of the Saints' days of the Roman Calendar, the other portion on the oppoſite page being ornamented only with a border, repreſenting a flower, evidently painted from nature, on a gold ground. Hence it will be ſeen that, with the exception of the adaptation of the Almanack to 1845, the preſent work is exactly copied from the original. The remainder of the manuſcript volume contains prayers to all the principal ſaints, with a finely executed miniature, occupying an entire page, taken from the legend of each particular ſaint. Some of the prayers oppoſite to theſe pictures are ornamented with borders ſimilar to thoſe of the Calendar, whilſt others are entirely framed in borders of richer character, of which that on our title page is a good, though not one of the moſt elaborate ſpecimens. Other prayers and offices are ſimilarly enriched, and in all there are upwards of three hundred plants portrayed, the whole of them executed with great beauty, and with ſufficient fidelity, to render the volume the moſt complete herbal of the period. The ſubjects which form the illuſtration of each month are exceedingly happy. Thus, for the bleak month of January we find a ſnow ſtorm, with a traveller ſeeking ſhelter in a building, where, from the preparations ſeen going on,

his reception will evidently be hospitable: the upper part of the picture, as in all the others, is occupied by the sign of the zodiac, which is well detached by its purely decorative treatment. In February we have the in-door comforts of home and shelter illustrated, which by a bold section,—a common device of illuminators,—is made to contrast strikingly with the frigid and snow-covered exterior. March exhibits the earliest field occupation—A man is engaged pruning the trees of an orchard, while a young woman collects the croppings for firewood; and in the back ground, knights in armour are seen issuing from the gates of a castle. These elaborately drawn castles are not the least interesting portion of the volume. We still admire the crumbling ruins on the vine clad hills of the Rhine, and the more undulating banks of the Loire or Garonne; but here we see them exhibited in all their original perfection, sketched by a contemporary artist. In April, spring has already her enamelled carpet of flowers, and the fair chatelaine is enjoying her lofty flower garden on the castle terrace, accompanied by female attendants, who present her with chaplets. The month of May is treated with peculiar elegance, the zodiacal sign of the Twins being beautifully reproduced in the picture by twin brothers returning from gathering the May or hawthorn flowers. June exhibits the hay-cutting, and the two mowers are so naturally treated, that one may almost hear the rural sound of scythe whetting, and feel the dewy freshness of a bright June morning. July represents the harvest. August brings the winnowing of the grain; September the vintage. October exhibits the sower, and the landscape portion of this subject is among the most successful; the mill-pool with its sedgy banks, and the swans, doubled by their reflections on its glassy surface, are beautiful realities which the illuminator has fully appreciated, and has treated with

an excellence seldom attained even by the great masters of the period. In November, the swine-herd conducts his drove to the oak wood, where they are feasting and fattening upon the falling crop of acorns. December represents a scene in the preparations for the good cheer of Christmas—one pig is already prepared, and another is held down by the nervous arm of a resolute housewife to receive the knife, while a girl stirs the blood destined for the black puddings, one of the favourite delicacies of our forefathers.

The work was probably executed about the year 1499, on the occasion of the marriage of Anne with her second husband, Louis the Twelfth.

Anne of Brittany, only daughter and heiress of Francis the Second, Duke of Brittany, was born in the year 1476, and losing her father at the age of fourteen, became, with such a dowry as the duchy of Brittany, an object of contention among many powerful suitors. Eventually she gave her hand to Maximilian, the King of the Romans, to whom she had been affianced by her father, and the marriage was secretly performed, by proxy, with the customary ridiculous ceremony. Meanwhile the celebrated Count Dunois, frustrated in his endeavour to obtain her hand for his patron and friend the Duke of Orleans, then a state prisoner, resolved at all hazards to annex the duchy of Brittany to the crown of France; and having gained the consent of his master, Charles the Eighth, to open negotiations for her marriage with that Prince, he, by dint of threats and artifices, at last gained his point, and Anne of Brittany became Queen of France in 1491. On the death of Charles, in 1498, she was at first overwhelmed with grief; but rousing herself from her despondency, she hastened to Brittany, where she resumed the exercise of her hereditary sovereignty, and in less than four months the young and charming

widow gave her hand to Louis the Twelfth, who, when Duke of Orleans, had been one of her suitors; thus becoming a second time Queen of France.

Her court, which was remarkable for its splendour, was frequented by many young ladies of quality, both French and Breton, whose education and deportment she directed by precept and example; and it is a remarkable fact, that these ladies were the first termed "Maids of honour." She is said to have been the first Queen to adopt black as mourning on the death of her first husband; white having been the royal mourning previously to her time.

The present is an attempt to render mechanism an auxiliary of art, as far as it is now practicable, and to point the way to greater and higher efforts. The flower borders are printed entirely by the lithographic press of Mr. Owen Jones, and it is believed are excellent specimens of that delicate process. The figure subjects are coloured by hand.

This volume will answer every purpose of the usual Almanacks, and "The Diary" will furnish the means of recording interesting occurrences and home events, which being registered in a volume of intrinsic worth, will thus form a more permanent record than the usual pages of Diaries and Almanacks.

*** It is intended to publish annually a volume of similar character.

January
Diary

Ile agrifolium



Vingnetier

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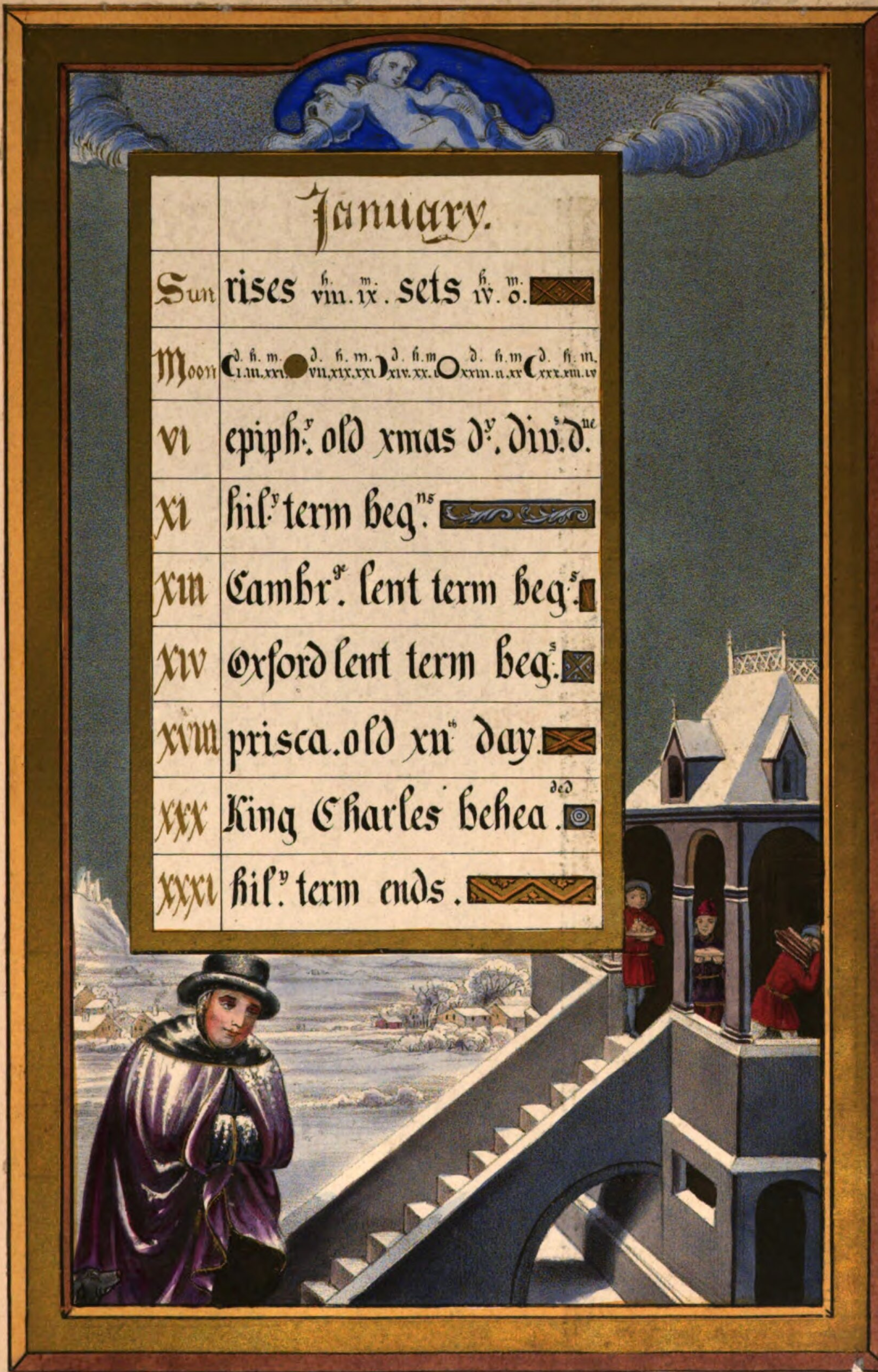
January
Diary

Cosolida minor



Margarites

F 17	
S 18	
S 19	
M 20	
T 21	
W 22	
T 23	
F 24	
S 25	
S 26	
M 27	
T 28	
W 29	
T 30	
F 31	



January.

Sun	rises h. viii. m. ix. sets h. iv. m. o.
Moon	☾ d. i. h. iii. m. xxi. ● d. vii. h. xix. m. xxi. ☽ d. xiv. h. xx. m. i. ○ d. xxiii. h. ii. m. xx. ☾ d. xxx. h. xiii. m. iv.
vi	epiphy. old xmas dy. divs. due.
xi	hily. term begns.
xiii	Cambrge. lent term begs.
xiv	Oxford lent term begs.
xviii	prisca. old xiith day.
xxx	King Charles' beheaded.
xxxi	hily. term ends.

February.

Diary.

Menuta Pĕseta



Pansees

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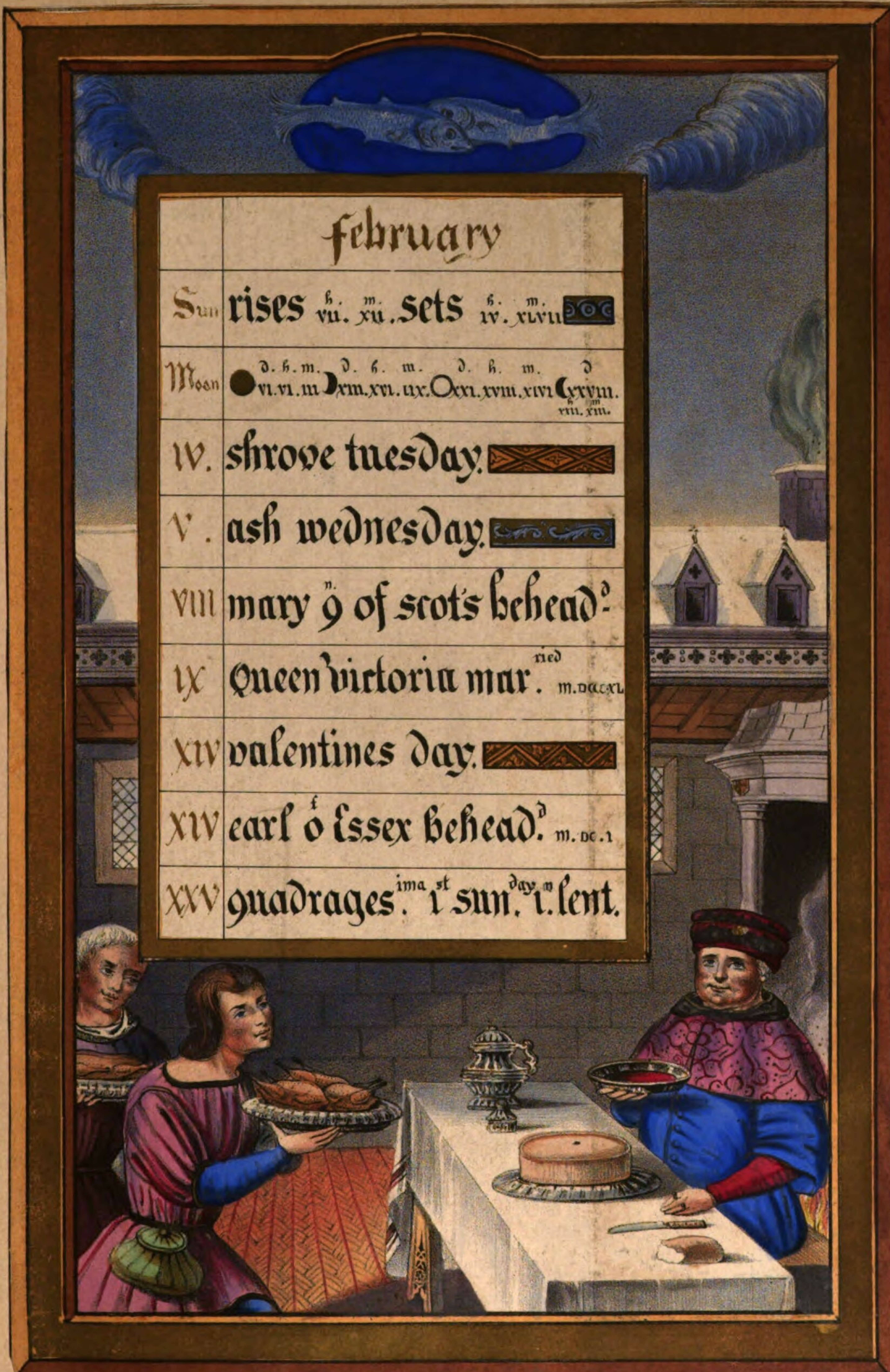
February
Diary

Cephagroſſum



Grouſſe teſtes

M 17	
T 18	
W 19	
T 20	
F 21	
S 22	
S 23	
M 24	
T 25	
W 26	
T 27	
F 28	



	february
Sun	rises h. vii. m. xii. sets h. iv. m. xlvii
Moon	d. h. m. vi. vi. iii ☽ d. h. m. xiii. xvi. lix. ○ d. h. m. xxi. xviii. xlvi ☾ d. xxviii. h. m. xiii. xiii.
iv.	shrove tuesday.
v.	ash wednesday.
viii	mary qn. of scot's behead.d
ix	Queen victoria mar.ried m.dcccxl
xiv	valentines day.
xiv	earl of Essex behead.d m.dc.i
xxv	quadrages.ima 1.st sun.day 1.n lent.

March

Diary.

Viola



Violette de mars

1	
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3	
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14	
15	
16	

March
Diary

Specie cardo



Garoffle

M	17	
T	18	
W	19	
T	20	
F	21	
S	22	
S	23	
M	24	
T	25	
W	26	
T	27	
F	28	
S	29	
S	30	
M	31	



	March
Sun	rises vi. xviii. sets v. xxxviii.
Moon	● d. h. m. vii. xviii. xxxvi. ☽ d. h. m. xv. xiii. lii. ○ d. h. m. xxiii. viii. ix. ☾ d. h. m. xxx. v. o.
I	St. David's day.
XIV	Cambridge lent term ends.
XV	Oxford lent term ends.
XVI	palm sunday.
XVII	St Patrick.
XXI	good friday.
XXIII	easter sunday.

April
Diary

Buglossa



Bugleuse

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11	
12	
13	
14	
15	
16	

april
diary

Blad^o. turgine



Ble de turquie

T 17	
F 18	
S 19	
S 20	
M 21	
T 22	
W 23	
T 24	
F 25	
S 26	
S 27	
M 28	
T 29	
W 30	



April.

Sun	rises h. v. m. xxxviii. sets h. vi m. xxxi
Moon	● vi. vii, xi. ☽ xiv. ix. xxiii. ○ xxi. xix. xii ☾ xxiii. xi, xiv.
ii.	oxd & camc. eastr term begns.
xiv	earl of warwk. slain at Barnet m. cccc. lxxi
xv	easter term begs.
xvi	Mrino Faliero behead d. doge of Venise m. ccc. lv.
xxi	Henry. vii. died m. v. ix
xxiii	St. George.
xxvii	Rogation sunday.

May
diary

Cimbaleria



Damoysellee

T	1	
F	2	
S	3	
S	4	
M	5	
T	6	
W	7	
T	8	
F	9	
S	10	
S	11	
M	12	
T	13	
W	14	
T	15	
F	16	

May
Diary.

Centaurea maior



Menuly

S	17	
S	18	
M	19	
T	20	
W	21	
T	22	
F	23	
S	24	
S	25	
M	26	
T	27	
W	28	
T	29	
F	30	
S	31	



May

Sun	rises h. iv. m. xxxiv. sets h. vii. m. xx.
Sun	annular eclipse visible v. & vi.
Moon	● d. v. h. xxi. m. lvii. ☽ d. xiv. h. ii. m. viii. ○ d. xxi. h. iii. m. lviii. ☾ d. xxvii. h. xviii. m. xxv.
viii	easter term ends
x	oxford easter term ends
xi	whit sunday.
xviii	Trinity sunday.
xxii	trinity term begins
xxiv	Queen victoria born m. d. ccc. xix.

June diary



S	1	
M	2	
T	3	
W	4	
T	5	
F	6	
S	7	
S	8	
M	9	
T	10	
W	11	
T	12	
F	13	
S	14	
S	15	
M	16	

June.

Diary.

Camamilla



Camamille

T 17	
W 18	
T 19	
F 20	
S 21	
S 22	
M 23	
T 24	
W 25	
T 26	
F 27	
S 28	
S 29	
M 30	



	June
Sun	rises. h. iii. m. ii. sets. h. viii. m. v.
Moon	● d. iv. h. xiii. m. vii. ☽ d. xii. h. xv. m. xiii. ○ d. xix. h. xi. m. viii. ☾ d. xxvi. h. iii. m. xxvii
vii	Field o^{f} cloth o^{f} gold held. m. d. xx
viii	Edward ye b^{k}. prince d.^{ied} m. ccc. lxxvi
xii	Trin.^{ty} term ends.
xix	mag.^{na} char.^{ta} sig.^{ned} m. cc. xv
xxi	Victoria procla.^{imed} qu.^{n} m. dccc. xxxvii
xxiv	S^{t} john y^{e} bap.^{tist} mids.^{er} day.
xxix	Qu Victoria cr.^{d} m. dccc xxxviii

July
diary.



1	T	
2	W	
3	T	
4	F	
5	S	
6	S	
7	M	
8	T	
9	W	
10	T	
11	F	
12	S	
13	S	
14	M	
15	T	
16	W	

July Diary.

Linum



Du lin

T 17	
F 18	
S 19	
S 20	
M 21	
T 22	
W 23	
T 24	
F 25	
S 26	
S 27	
M 28	
T 29	
W 30	
T 31	



	July
Sun	rises h. m. iii. xlviii. sets h. m. viii. xviii.
Moon	● d. h. m. o. iii. iii. xxix. viii. ☽ d. h. m. o. xii. ii. xxii. iv. ○ d. h. m. o. xviii. xviii. ii. vi. ☾ d. h. m. o. xxv. xv. xx. v
iii	dog days beg^{n}
iv	Camb.^{ge} east^{r} ter.^{m} en.^{ds}
v	Ox.rd trin.^{ty} ter.^{m} en.^{ds}
vi	old mids.$^{um's}$ day
viii	Henry viii died m.d.xlvii
xiii	Henry viii mar.^{ried} Ka.^{thrine} P.^{arr} m.d.xliii
xv	S.^{t} swi$^{thin's}$ day.

August

Diary

Iris



Flambe

F 1	
S 2	
S 3	
M 4	
T 5	
W 6	
T 7	
F 8	
S 9	
S 10	
M 11	
T 12	
W 13	
T 14	
F 15	
S 16	

August diary.



S 17	
M 18	
T 19	
W 20	
T 21	
F 22	
S 23	
S 24	
M 25	
T 26	
W 27	
T 28	
F 29	
S 30	
S 31	


August
Sun rises h. iv. m. xxv. sets h. vii. m. xlvi.
Moon d. h. m. s ii. xix. xxiv. viii d. h. m. s x. x. xl. v d. h. m. s xvii. i. xvi. ix. d. h. m. s xxiv. vi. xxii. o.
ii Wil.liam ruf.us kil.ld w.hile h.unting m. c. o
iv S. de mont.fort kil.d a.t b.tle of e.vesham m. cc. lxv.
viii Hen.ry viii ma.ried kat.hrine how.ard m. d. xl.
xi dog days end
xxii Ric.hard iii slain on bos.worth field m. cccc lxxxv.
xxiv mas.sacre of st. bart.mew m. d. lxxii
xxvi P.ce alb.ert b.orn

September Diary.



M	1	
T	2	
W	3	
T	4	
F	5	
S	6	
S	7	
M	8	
T	9	
W	10	
T	11	
F	12	
S	13	
S	14	
M	15	
T	16	

September

diary.

Dentee leonie



Dent de lion

W 17	
T 18	
F 19	
S 20	
S 21	
M 22	
T 23	
W 24	
T 25	
F 26	
S 27	
S 28	
M 29	
T 30	


September
Sun rises h. m. v. xiii. sets h. m. vi. xiv.
Moon d. h. m. s. i. ix. xxxiv. vi. d. h. m. s. viii. xvii. xxiii. ix. d. h. m. s. xv. x. xiii. iv. d. h. m. s. xxiii. o. xxv. viii d. xxx h. m. s. xxii. lviii. ix.
ii lond.on bu.rnt m. dc. lxvi.
iii O. Crom.well d.ied m. dc. lviii.
vii Q. eliza.beth b.orn m. d. xxxiii.
ix Wil.liam y.e cong.ror d.ied.
xix J.ohn of fra.nce cap.turd at po.ictiers m. ccc. lvi
xxi Ed.ward ii mur.derd at Ber.kley castle m. ccc. xxii.
xxix St Mich.ael mch.aelmas day.

October

Diary



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15	
16	

October.

Diary



F	17	
S	18	
S	19	
M	20	
T	21	
W	22	
T	23	
F	24	
S	25	
S	26	
M	27	
T	28	
W	29	
T	30	
F	31	



October

Sun	rises h. m. vi. xiii. sets h. m. v. xxxvi.
Moon	☽ d. h. m. s. vii. xviii. xxxi. 0 ○ d. h. m. s. xiv. xxi. lvi. iii ☾ d. h. m. s. xxii. xx. xiv. ii ● d. h. m. s. xxx. xi. xii. ix.
i	Jer.usalem ta.ken by Sal.adin
ix	ma.ry dau.ter of. hen.ry vii mar.ried Louis xii. m. d. xiv.
x	ox.d & cam.ge mich.mas t.rm beg.ins
xi	old mich.mas day div.ends due.
xii	ed.ict of nantes re.voked m. dc. lxxxv.
xxv	the gr.eat vic.tory of. ag.incourt. m. cccc. xv.
xxix	s.r wal.ter ral.eigh be.headed. m. dc. xviii.

November
Diary



S 1	
S 2	
M 3	
T 4	
W 5	
T 6	
F 7	
S 8	
S 9	
M 10	
T 11	
W 12	
T 13	
F 14	
S 15	
S 16	

November
Diary.



M 17	
T 18	
W 19	
T 20	
F 21	
S 22	
S 23	
M 24	
T 25	
W 26	
T 27	
F 28	
S 29	
S 30	



	Nouember
Sun	rises (h. m.) vi. lv sets (h. m.) iv. xxxii.
Moon	(d. h. m. s.) ☽ vi. vi. xiv. vi ○ (d. h. m. s.) xiii. xii. iv. 0. ☾ (d. h. m. s.) xxi. xvi. xxvi. 0. ● (d. h. m. s.) xxviii. xxiii. xvi. m.
Moon	a partial eclipse
ii	mich^{mas}. ter^{m} beg^{ns}.
v	gun^{powder}. plot
ix	Lord. ma^{yors}. day
xxv	mich^{as}. te^{tm}. en^{ds}.
xxix	card^{inal}. wolsey.^{died}
xxx	s^{t}. And^{rew}.

December diary.



M 1	
T 2	
W 3	
T 4	
F	
S 6	
S 7	
M	
T 9	
W 10	
T 11	
F 12	
S 13	
S 14	
M 15	
T 16	

December

Diary

visc agrifolium



Lu housl

W	17	
T	18	
F	19	
S	20	
S	21	
M	22	
T	23	
W	24	
T	25	
F	26	
S	27	
S	28	
M	29	
T	30	
W	31	

December

Sun	rises vii. xlvi. sets iii. liii.
Moon	☽ v. xxiv. iii. iii. ○ xiii. vi. xiii. ix. ☾ xxi. xi. xxvii. iii. ● xxviii. x. iii. i.
i	Hen.^{ry} i died m.c.xxxvi.
x	A.^{nne} of Brit.^{any} mar.^{ried} Ch.^{arles} viii of Fr.^{ance} m.cccc.xci.
xvi	Camb.^{ge} mich.^{mas} t.^{erm} e.^{nds}
xvii	Ox.^{d} mich.^{as} t.^{erm} e.^{nds}
xxi	St Tho.$^{s's}$ day.
xxv	Xmas day.
xxix	Thos à Becket m.^{urderd}





Illuminated Books

PUBLISHED BY

MESSRS. LONGMAN, BROWN, GREEN, AND LONGMANS.

I.

A HISTORY OF ILLUMINATED BOOKS,

FROM THE IVth TO THE XVIIth CENTURY,

BY

HENRY NOEL HUMPHREYS:

ILLUSTRATED BY

A SERIES OF MAGNIFICENT SPECIMENS,

Consisting of an Entire Page of the Exact Size of the Original,

FROM THE MOST

Celebrated and Splendid MSS.

IN THE IMPERIAL AND ROYAL LIBRARIES OF VIENNA, MOSCOW, PARIS, NAPLES, COPENHAGEN, AND MADRID;—FROM THE VATICAN, ESCURIAL, AMBROSIAN, AND OTHER GREAT LIBRARIES OF THE CONTINENT, AND FROM THE RICH PUBLIC, COLLEGIATE, AND PRIVATE LIBRARIES OF GREAT BRITAIN;

SUPERBLY PRINTED IN GOLD, SILVER, AND COLOURS.

THOSE who have not visited the great libraries of Europe, and passed much time in searching for and examining the treasures of art contained in their vast and almost unknown stores of Illuminated MSS., cannot form the slightest idea of the extreme beauty of many of those wonderful productions of middle-age art—of their gorgeous colouring and gilding, their intricate and elaborate design—their endless variety—their delightful combinations of form and colour—and the extreme perfection of execution and extraordinary knowledge of ornamental design which they display.

Many works have recently exhibited the Architectural wonders of those ages that have been misnamed "dark":—the profuse sculpture of the vast cathedrals—the massive grandeur of the feudal castles—the more recent magnificence of the Tudor and Elizabethan mansions, the châteaux of France, and palaces of Italy; but in all those delineations, the works of the earlier periods have been necessarily stripped of the charm of colour,—their salient feature,—as well as their painting, gilding, tapestry,—of all, in short, which imparted to them the finishing touch of splendour, and the peculiar impress of art in each successive phase of its progress; for those elaborate and beautiful efforts of artistic skill of the early portion of the middle ages have nearly all perished by barbarism or puritanical fanaticism, even where time had spared them. And yet, monuments of those branches of early art are not entirely lost to us; for examples of the style and taste of each period are vividly preserved in the splendid Illuminated MSS. of each succeeding era, which, in fact, contain the only records of the early history of modern painting, and yet lie buried in the great libraries of Europe, utterly inaccessible to thousands fully capable of appreciating their interest and beauty.

A selection from the most wonderful and splendid of these elaborate monuments of art—many of which have cost the entire life of a consummate artist to produce—will form the subject of the present work. No illustrated and general Historical Account of Illuminated MSS. has hitherto been attempted in this country; and, in France, the great works of BASTARD and SILVESTRE have but exhibited fragments, which, although each beautifully executed individually, are so placed together that they do not convey, except in a very few instances, the slightest idea of the artistic arrangement of a page of the MS. from which they are taken, whilst the immense price of these works confines them to a few great libraries. It may be fairly stated, therefore, that no work in any country has attempted to illustrate the subject with so large a number of magnificent specimens—each of the size of the originals;—each exhibiting the Miniature Pictures, graceful Borderings, and Illuminated Capitals of an entire, unmutilated Page, and, at the same time, at a price that will place the work within the reach of every Family Library. The Illustrations will form a splendid Series of Examples of the pictorial and decorative skill of the principal nations

of Europe (with some Eastern examples) from that period when the energetic nations of the North caught up and rekindled the expiring sparks of Roman art into successive phases of original and various beauty, to the commencement of the seventeenth century, when the progress of the newly invented art of Printing, and other causes, combined to put an end to the production of these extraordinary books: from which period, in short, *original* art gradually declined.

In addition to the illustration of the Progress of Art, which will be thus splendidly exhibited, the Plates will necessarily possess a great Historical interest. Associated as many of these gorgeous books are with the names and deeds of a host of the well-known heroes of Chivalry and Romance, our examples will of necessity form a sort of glittering pictorial history of the Dresses, Manners, and Customs of Europe, throughout the Middle Ages; frequently exhibiting authentic Portraits of historical personages of this and other European countries, of which no other such record remains: in so much that many will find in this work a Portrait Gallery of their illustrious ancestors, whose deeds, connected with the story of the land, or the great events of European or Asiatic warfare, are recorded in the superbly Illuminated Chronicles from which many of our subjects will be selected. But, above all, this selection will be deeply interesting on account of the noble specimens it will exhibit of the most celebrated and beautifully Illuminated MSS. of the BIBLE, from the time of St. Jerome to the end of the Sixteenth Century—wonderful monuments of the extraordinary labour and often exquisite skill which our earnest forefathers so profusely bestowed upon the embellishment of the Sacred volume.

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The work will be issued in Parts, at intervals of about two months, each Part to contain Three Plates, of the exact size of the original subjects, and each Plate accompanied by a description, with some account of the MS. from which it is taken. The work to be completed in Twenty-four Parts; the last to contain an Historical Sketch of the Progress of the Art of Illumination, with a Table for arranging the Plates in Chronological Order,—as, in the Parts, they will, for the sake of variety and convenience, be issued without regard to their Chronological arrangement.

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